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RAY LEWIS

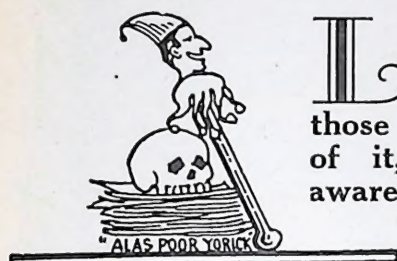
Editor and Managing Director

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BEAVERBROOK TO THE DEFENCE



LORD Beaverbrook is, as you know, Canadian - born, those who are not aware of it, are probably not aware, however, when Lord Beaverbrook does not believe in any-

thing, regardless of what his own group, or his own editors, or critics, his own paper may say, he expresses his personal opinion; and the world can take it, or leave it.

He should know something about Motion Pictures, in Canada, and outside of Canada, because for over sixteen years, at least, he has had a finger, or two, one hand at any rate in the Motion Picture pie, and many a plum has he pulled out with his thumb, always omitting to add, "what a good boy am I".

The Beaverbrook association with Motion Pictures does not seek publicity. However, in the London press we find Lord Beaverbrook, expressing an honest opinion in connection with the Katharine Hepburn, Radio-RKO feature, "Break of Hearts".

The criticisms on pictures in general, in London, have inspired your editor to write an article for the Sunday Referee of London, "I Criticize The Critics".

In this particular article your editor has disagreed with some of the critics in reference to "Break of Hearts", a picture which your editor thoroughly enjoyed. It is always a privilege to watch a genius, regardless of any vehicle of expression genius may have at its disposal. However, "Break of Hearts" presents a story with which we are not unfamiliar, but which has a quality of presentation which Entertains, an all-sufficient requisite in Show Business.

But your editor is desirous of presenting Lord

Beaverbrook's opinion, published in The Daily Express, London, which is as follows, and which is addressed "To The Editor of The Daily Express". "Sir,—I have seen the film, 'Break of Hearts'. I found it a wholesome and delightful entertainment and quite as good a picture as anything done by Katharine Hepburn, or indeed, by most of the famous actresses of today.

"She shows splendid talent, and her vivid personality is admirably supported by Charles Boyer.

"I saw the film because of the marked difference of opinion exhibited by the film critics of the 'Daily Express', 'Sunday Express', and 'Evening Standard'.

"The 'Evening Standard' critic takes the view that the film offers excellent entertainment, while the critics of the 'Daily Express' and 'Sunday Express' dismiss it as a hackneyed and commonplace story on which Katharine Hepburn's talents are wasted.

"In my opinion, the critics of 'The Daily Express' and 'Sunday Express' are mistaken, and I claim the right to say so.

"For, while I would not attempt to trammel the liberty of those distinguished critics to give their unbiased views, I reserve to myself the liberty to dissent. The public, I am convinced, will share my opinion — Beaverbrook."

And that is an example of the freedom of the press in England.



RAY



RAY LEWIS

PRESENTS

RECENT Trade Shows in London reveal, RKO's production of "Alice Adams", which will win new laurels for Katharine Hepburn; a fine production of "Jalna", the Mazo de la Roché story of the Whiteoaks family, and "Top Hat" with Astaire and Ginger Rogers, etc.

The three pictures are top-notch. I am going to write you at length about these pictures, but again there is a boat to catch for the mail, and other matters which I am desirous of acquainting you with, so can only stop to say that Katharine Hepburn will repeat her success in "Morning Glory" in "Alice Adams". She is superb.

The M-G-M trade show presented, "The Bishop Misbehaves" which also clicked a success. These are only a few of the Trade Shows which are daily, in fact twice daily being presented; and what a host of excellent pictures, British and American!

Julius Hagen's "Private Secretary", with Edward Everett Horton is in the money, while Sam Goldwyn again makes a home-run with "Dark Angel" in which Merle Oberon climbs up to the front rank of stars; and in which Fredric March and Herbert Marshall do ace-high work.

However, today, I would like you to read an open letter, which I wrote to Mr. G. A. Atkinson, who is the editor of *The Era*, a publication which is owned by the Ostrer Bros. of Gaumont-British fame, and which is an Amusement magazine, of special interest to the Amusement Trade.

Some weeks ago, perhaps I should say a week, or two, being on the other side of the Atlantic from you makes time seem indistinct, uncertain, I told you I was going to discuss History as presented upon the screen. You will find my reaction to historical presentation in my letter to Mr. Atkinson, also in this issue, you will read, "You May Quote Me On The Film Quota" which I wrote after making a rather thorough survey of film reaction in various parts of England; and another article to come, entitled, "I Criticize The Critics" which the film reviews in London have inspired.

IT was this attitude of the critics of the Screen which induced me to talk the matter over with the editor of *The Era*; and I am happy to say that he very ably presented the idea in his editorial, "Assassins of the Screen", following this editorial up with an invitation for further opinion. But here is the letter:—

Dear Mr. Atkinson,

I read, "Assassins of the Screen" with great interest flattering myself that I had inspired your editorial defence of Screen Productions, sounding a legitimate warning to those critics

who, in the use of the power of the pen, "Know not what they do".

Perhaps critics are unaware to what extent is the damage which they can do when in a merry, or a careless mood, a condition perchance of dyspepsia, or the fear of a world-war they criticize a Screen production.

We, who have through one or two decades of Motion Picture contact watched the Infant Industry grow, the battle of its Interests, and the gigantic labour involved in the production of a Motion Picture, found sufficient inspiration herein to be tolerant in criticizing the creative work of others.

We, who have had years of contact with Show Folks, with the scribes, with painters, with sculptors, singers, musicians, know that this is a hard business world for their disposition, that their art is exacting, that it demands so much from them that we have an inclination to treat them with gentleness.

I am glad that you as "Master of Ceremonies", meaning managing editor of *The Era* which presents the "Arena of Entertainment" sympathized so heartily with my ideas in regard to the Critics of the Screen, and that you donned your armour in defence of the Screen, provoking the sympathy of other writers.

May I, then, being so fortunate in my first attempt to gain your ear, two weeks ago, again present an idea in respect to History upon the Screen? Should it, or must it be History, or may it be handled with poetic license in order that it may furnish a background for the presentation of Screen Entertainment.

Since History is written so differently by Nations, presenting a viewpoint in respect to the subject matter coloured by national prejudices, personal sympathies, loyalty, patriotism etc., may not the Screen avail itself of an equal degree of license in its presentation of facts woven into fiction?

What concerned several of the critics in reviewing the Cecil B. de Mille picturization of "The Crusades" was the love story of Bergengaria, daughter of the King of Navarre. It appears that there is some doubt as to whether Bergengaria and Richard I. of England ever loved each other; and if their marriage happened as it does in "The Crusades". The historical accuracy of such a love-interest in this picture is to my mind of no value. It is a pretty story, for we, humans, being very mortal and sentimental always find an attraction in the thought

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Ricardo Cortez to Form Own Production Unit.

Ray Presents

(Continued from page 4)

that a lion-hearted king may be enthralled by beauty, and that for love he may risk his throne.

There are many scenes of beauty in "The Crusades", of tremendous action; the massing of men, the entire production has been designed to capture a tribute, that it is the biggest picture ever made; and that its bigness towers above its stars, players, the human element. There is not a doubt, in this objective it has fulfilled the purpose of its producer, all else but "feeds" this point, just as a "straight" feeds a comedian so that the latter may whet the wit of his witticism, and the audience may make merry at the sallies.

The repeated criticisms of a line spoken by one of the sentry was to my mind as unnecessary as the line. The critics in presenting the line, made "much ado about nothing". It would take much more than an American accent in "The Crusades" to detract from the quality of the production.

I have often wondered, in considering historical accuracy in the presentation of the Drama on the stage, on the screen, or in opera, whether it is necessary for producers of the screen to be more historically correct than Shakespeare.

The love-interest between Hamlet and the Lady Ophelia. How accurate is this love-story in the presentation of history? Desdemona and Othello, is the love-interest in this historical background true? "The Merchant of Venice", how true is its story to the history of the time?

When Korda produced Henry VIII, he endeavored to present Entertainment at the expense of history, if necessary. He produced Entertainment, of this there appears to be no doubt, but whether he produced history that is another question.

In Canada, some of our staunch Britishers, more English than the English, were peeved at Korda's merry monarch, they desired that Korda should give them the Henry who founded Christ's College at Oxford, who divided Church from State, not the Henry who went with the steps of a laggard to the bed of Anne of Cleves. But Korda survived, in fact Henry VIII as he presented him, made Korda, Charles Laughton, Merle Oberon and British Pictures famous around the Screens of the World.

The fact that "The Crusades" pauses, between battles, to toy with a love-story, worries no one, most of us like the drop which in life takes us from the "sublime to the ridiculous". One may always avail oneself of the opportunity to read history, to refresh the lessons learned at school. But the theatre was made, "to knit up the ravelled sleeve of care", not by putting us to sleep, but by awakening our imagination, our interest, amusing us out of ourselves. I am afraid that I am not yet educated to that mood which goes to the theatre to be educated. Life manages for those who pursue the uneven "tenor of their way" to give them lessons by which they are educated.

Referring to "The Crusades", I have learned at school that there were crusades, even down to Queen Elizabeth's time. I recently visited the Tilt Yard, near the site of the palace of Queen Elizabeth, at Eltham. The old wall, and

the entrance Gate, the latter through which the Crusaders entered in days of yore to watch the tilts and jousts, is still there. When it rains, close to the wall, one may at times find clay pipes, which were smoked by Crusaders, or spectators.

The Tilt Yard is close to the Courtauld estate, and one can see the banqueting hall of Queen Elizabeth, the roof of which is in a fine state of preservation. Inside the hall the ceiling is carved and arched like a Cathedral, the vent in the ceiling is still there through which escaped the smoke of the roasts being prepared in the centre of the great hall for the feast.

Mr. Courtauld is building a castle which joins the great hall, the latter which must in accordance with instructions from the Crown be opened to the public three days a week. We may see the castle, the walls, the gardens which are being added to, the walls strengthened, in some of Basil Dean's productions, for Dame Rumour, who has a tongue for gossip, informs me in an Irish whisper, that Mr. Courtauld has given the Basil Dean productions a silky touch. Incidentally, if walls had tongues as well as ears, the Elizabethan walls at Eltham might tell you that this banqueting hall of Kings and Queens had the honour of a visit from Her Majesty, Queen Mary, to see history being repeated and preserved at Eltham.

WATCH for the 20th Anniversary number of the oldest trade paper of motion pictures on the American continent. That's right, it's The Canadian Moving Picture Digest — Watch and See!



New Film Company Has Been Formed

(Reprinted from Mail and Empire, Toronto)

Organization of a major film producing company, under the wing of David and Myron Selznick, to develop technicolor as one of its chief contributions to the industry, was announced this week.

The new film firm will take over assets and contracts of David O. Selznick Productions, including contracts with United Artists Distributors.

In addition to Selznick, the new producing company will be backed by C. V. Whitney, John Hay Whitney and Robert Lehman, banker, all of New York, and Dr. A. H. Giannini, California banker.

No stock in the new group will be offered the public. Chief stockholders will be the two Whitneys, Mrs. Charles S. Payson, Lehman and the Selznick brothers.

First production unit will be started Nov. 15, with Freddie Bartholomew, child actor, starring in "Little Lord Flauntleroy".

David Selznick, one of the pioneers in motion picture business, has directed for Paramount, Metro-Goldwyn-Mayer and accomplished the merger of Radio and Pathe pictures.

Warners to Present Original Working Skript of "Midsummer Night's Dream" to Folger Memorial Shakespeare Library, Washington.

"You May Quote Me On the Film Quota"

By RAY LEWIS

(Editor and Publisher of the Canadian Moving Picture Digest)

WHEN I came to England in 1919 I found that British Film Production was a spasmodic enterprise. It was obliged to be, for there was little finance available for it. When I asked the British Producers why they did not produce better pictures, they were unanimous in their declaration that it was difficult to secure finance because there was no British Film market.

Finance at that period was more interested in the building of theatres, the real estate angle had an appeal, the investors could see bricks and stone for their money, whereas the motion picture represented merely "a can of film". As a matter of fact the enterprise of Motion Pictures in England was looked upon as rather a "cheap enterprise of no class". The Drama and the other Arts looked down upon it. Nice people who had available cash for investment purposes admitted that they did not go to Cinema theatres, the only picture which they had ever seen was, "The Birth of a Nation".

Came to Buy British Pictures

I came to England to buy British Pictures from the Producers direct, because the British Producer, with perhaps a rare exception, made no effort to sell his pictures to Canada direct. Such British Pictures as Canada exhibited came through the Film Exchanges of American companies. It was customary to sell American Rights for the distribution of British-made pictures, with Canada thrown in as a "bonus". So prevalent was this mode of operation that British Producers frankly admitted that they must not jeopardize their possible sale to the United States by not having the Canadian Rights to offer. When the U.S. buyers did not want Canadian Rights, Canada could make an offer. The U.S. had no market for the British-made film which depended upon the Army or Navy co-operation to secure a patronage for it.

Canada's British Film Enterprise

The Film Exchanges in Canada, in publicizing the British-made picture, secured the cooperation of the Army or the Navy; patriotically-inspired women's organizations to present it to the Canadian public. This was necessary, for the British producer had no publicity, or exploitation facilities for stimulating a market for his pictures in Canada.

British Film production finally gave up the production of War pictures, it was necessary for the British picture to furnish Entertainment Quality, independent of any patriotic angle which it might inspire.

British Pictures Neglected England

The new British Productions which followed this era did not follow the rules set up by the American Producer. The British Producer neglected his own country, his English countryside, history, customs, traditions, and attempted to give us Hollywood imitations, which neither flattered England, nor represented Hollywood. A "Jazzy England" is rather like a man who weighs about two hundred pounds cavorting about like a fairy.

"Made In England" Quality

We, who had grown up with the idea that "Made in England" was significant and indicative of Quality, who recognized that England was master of The Drama, of Variety, were irritated that England was letting us down in Motion Picture Production. We knew that England had a wealth of background, story material, the American Dough Boys and the Khaki Boys from Canada had seen

England, and learned to love England during the War, they had returned to tell America all about England; and we knew the value of this from the publicity angle for British-made Pictures. We repeatedly told British Producers to give us England in their productions.

British Talking Pictures

We failed to make an impression, because the British producer judged the success of an American-made film as a standard of what the motion picture theatre patron desired. During this period England gave us some very poor product by way of Entertainment value in Motion Pictures. The market which had been created for British-made pictures slumped, and it was not until the period just prior to the introduction of Sound in Motion Pictures, the Talking Picture that the British Producer began to produce pictures which had a market value, but unfortunately there was no market; and the British Producer was faced with the added expense of equipment for Talking Pictures; and the closed market for the Silent Film which he had already produced.

The Quota Bill

Following this bad time for the British Film Industry, the Quota Film legislation was introduced, evidently designed to "kill two birds with one stone", at least that was my interpretation of it. Unemployment was the serious problem which presented itself to all nations.

A new generation had grown up since the War, this generation was not looking forward to the dole, it was anxious to get to work. The markets of the world were so disturbed that thousands who were formerly employed, who had saved for a "rainy day", found employment and income, through no fault of their own, had disappeared.

The Film Quota Bill meant employment for authors, players, musicians, technicians, mechanics, skilled labour and unskilled labour, it was a source of revenue for the major British Producing Studios who could make Quota Films for those who required them, during a lull in their own producing activities. It was also a powerful argument in interesting Film Capital, a Government guarantee that the British Film Product for which investors furnished capital, would be distributed and exhibited in Great Britain, bringing dividends to shareholders.

A Double-Edged Sword

The Film Quota Act performed all that was expected of it, but since no safety-device can be made absolutely fool-proof; no contract through which a legal acrobat cannot erect a swing upon which he may float through the air with the greatest of ease; that is until his Lordship stops him, no legislation enacted to help a majority which does not injure a minority, or vice versa; so this Film Quota Act designed to promote a British Film Industry has proved a double-edged sword, cutting two ways; namely, a goodly slice from the distribution revenue of the American-made Motion Pictures, but what a slice it takes out of the prestige of the British-made picture.

British Public Dislikes Quota Films

The British Picture Public dislikes the Quota Film. The British Producer and the British Exhibitor have no love for it. People dislike Castor Oil even when they know it has been good for them. What the Americans think of the British Quota Film may be taken as said. I note that such pictures are rarely distributed outside

20th Century-Fox Expanding Studio Facilities at a Cost of \$2,500,000

"Quota Films Hurting British Film Prestige"

of Great Britain, luckily the best which can be said of this kind of British Film Product is, that it never strays very far from home.

I have talked to waitresses, waiters, clerks, manicurists, stenographers, housewives, the "idle rich", the business and professional woman, the college student; in London, the Midlands, at the sea-shores of England, and these Britishers have said to me, "I dislike the British Film".

Imagine my reaction to such a declaration, I, who believed in the British Film, I who had sponsored, publicized, advocated the production of British Films, purchased British Films, and am responsible for the production of most of the British Film contracts for distribution of British Films in Canada. To be told in England, by Britishers, that they did not like the British Picture. There was no plot, or motive attached to the opinion expressed by those I questioned. Not any of these motion picture patrons were even remotely connected with Motion Pictures, and I gathered my information from here, there, everywhere.

The "Catch" In It

However, I knew there was "a catch" in their reply and so I persisted. Did you like, "The Good Companions"; "The Little Friend"; Do you like the Jack Hulbert Pictures? Did you like Korda's "Henry VIII"; "Catharine the Great"; "Chu Chin Chow"; "The Scarlet Pimpernel"; Elizabeth Bergner in "Escape Me Never"; "The Unfinished Symphony"; "The Man of Aran"; "I Was A Spy". What about the latest Gaumont-British success, "39 Steps", John Buchan, the Governor-General Elect of Canada, wrote the story, and Alfred Hitchcock made a thrilling picture of it by his splendid direction. The picture is brimful of action, and stars Robert Donat and Madeleine Carroll. We know these players so well in Canada, and Lord Tweedsmuir, we are happy to know that His Excellency has written this story for Motion Pictures. The present Governor-General, of Canada, Lord Bessborough is an ardent patron of The Drama and has evinced a keen interest in British-made pictures also.

Excellent British Films

What about the Jessie Matthews pictures? We are very fond of Jessie Matthews in Canada. What about that superb picture which Herbert Wilcox has just produced, "Peg of Old Drury", as good as the best, and which stars the lovely Anna Neagle, and gives Sir Cedric Hardwicke an opportunity to do the best work of his screen career. What about "Peg of Old Drury"? You are not going to tell me that the pictures which I have named lack action, "go" as you term it. What of "Sanders of the River"; "The Clairvoyant"; "The Man Who Knew Too Much"; Richard Tauber's latest picture, "Heart's Desire", excellent cast, direction, glorious music, songs. There are but a few of the fine British Pictures, some of them recently released, and the others which have already been distributed in Canada, in the United States, creating a market for British Films in America.

The invariable reply was that all of these British Films were liked, they were considered as good as the best American-made Films, the latter which appear to be the standard of valuation. It was then that I discovered that Mr. and Mrs. Film Customer did not like the Quota Films which the manager of the Cinema was obliged to show, in accordance with his explanation to them, when they protested, "I must show them, it is the law".

Since I received this same reply and explanation from

young and old, from cinema patrons of various positions, dispositions, occupations, environment, I am forced to conclude that today the British Film Quota Act is doing the British Film Producers of excellent pictures a very noticeable injury. It is "too much of a good thing". Killing the patient rather than effecting a cure.

Quota Act Demands Quantity

Mr. Alexander Korda, Mr. Herbert Wilcox, the Gaumont-British Michael Balcon and the excellent directors associated with this company, the B.I.P. productions, Basil Dean, the Elizabeth Bergner Unit, and several other British Producers who are producing pictures in England, for a world market, may be assured that the popularity of the American-made Film will meet with no competition, as long as the present Quota Act demands Quantity and not Quality.

There are not a sufficient number of excellent British Films being made to offset the quantity of British Films made solely to conform with the requirements of the British Film Quota legislation. The poor in quality outnumber the better films; and the better films suffer through a general public classification of British Films.

If the Government desires to utilize Motion Pictures to furnish employment, it is fulfilling such a purpose, but how long will the public attend theatres which continue to present these Quota Films. The public still has freedom for selection, and they are becoming sufficiently educated to stay away from what they suspect is a British Quota Film.

British Film Public Important

There is a public in England which helped to finance the construction and operation of Motion Picture Theatres, a public which invests in Motion Picture Production, these should be considered. Investors are being urged to invest in the production of Quota Films. "wild-cat" propositions which use the Quota Film Legislation as a selling argument. There have been thousands of pounds lost by British Investors who have been persuaded to finance the production of cheap British-made pictures. The losses of such investors must react upon the financial position of the major British Film Enterprise. This "frenzied finance promotion" was a part of the American Film Industry and resulted in the loss of millions of pounds for a public which was persuaded to finance the production of pictures and the construction of theatres in the United States. Now the Film Industry in the United States is down to "rock bottom" and guiding its Ship of Finance steadily and soundly by way of Film Enterprise.

Quota Pictures In Canada

The idea of producing British Quota pictures has even spread to Canada. We are in the midst of building an excellent market for British-made pictures, we have been careful to select for distribution only the best. The production of cheap Quota Films in Canada will destroy the market for the importation of British Films; and may provoke, in addition, undesirable legislation. Not all countries are equipped for the production of motion pictures, even if they are, like most people, screen-struck. Canadians have lost millions of dollars attempting to produce pictures. The wild-cat picture promoter has not over-looked Canada. The last picture produced in Ontario, "Carry On, Sergeant" played about three weeks and then remained curled up in its "can". The name and direction of Bairnsfather, the names of our leading

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"Motion Pictures no Longer a Luxury, but a Normal Requirement in Modern Life."—Woodstock Sentinel Review.

"You May Quote Me"

(Continued from page 9)

financial and industrial magnates, who invested five hundred thousand dollars in its production did not tend to awaken this "Canned Sergeant" to "Carry On". The picture was even worse than some of the British Quota Films and the very thought of some of these starts a succession of yawns over which I have no control.

A Fine Canadian Film Industry

The Industry of Motion Pictures in Canada is represented by fine theatres, a sufficient number at present, approximately 1200, with some new ones and some which were "dark", being reconstructed and reopened, and the distribution of Motion Pictures which yields a fine revenue. We make some Government Films at Ottawa, and we have a Canadian company which produces industrial, educational, scenics, which has a laboratory at Montreal for the making of "prints" of American and British-made pictures.

The Canned "Carry On, Sergeant"

I weakened when the "Carry On, Sergeant" management asked me to refrain from discouraging investors from supporting the enterprise. The Canadian public had been "fleeced" so many times on Picture Production that I was opposed to such misadventure. I should have remained faithful to my first impulses in connection with the "Carry On, Sergeant", but I remained silent and five hundred thousand dollars was lost for Canadian investors and incidentally a "black eye" for Film Enterprise.

Canadian Film Production "All Wet"

Canada is not in a position for the production of Motion Pictures, she cannot compete with the British-made film in England, why should she, is another point; and she cannot compete, nor hope for a market with American-made Films. Some one is trying to let Canada "hold the baby", the British Film Quota Act. The proposition is, as we term it in Canada, "all wet".

Returning again to the British Public which patronizes British Pictures in Great Britain, this public pays to be entertained and should receive consideration. This public gives the Industry of British Films millions of pounds, why should such investors feel that they would like to ask the management of the theatres they frequent to return their money which they paid in admission price, because the management has not entertained them with the Quota Film.

The Power Of The Screen

There is the Power of the Screen, a power which England is beginning to use wisely and well, through the courage and enterprise of British Producers who are giving the people of the world an opportunity to see England, to know England; and through such comradeship, such understanding promotes good-will, trade and commerce. This needs grave consideration in the formulation of Film Legislation.

Canadians Not Anti-American

In Canada, we are, as I have previously stated, keen about good British Films, meaning Quality productions. We are, without the necessity of protestation, or explanation, pro-English, but this does not inspire us to be Anti-American in respect to Entertainment, nor trade. The idea of being Anti-American is a strange one to a normal Canadian, for have we not lived for over a hundred years, that is our fathers, and forefathers before us, with the people of the United States, our border an imaginary one over which a Canadian can walk into the United States at many geographical points in less than five minutes. There are no soldiers, policemen, guns, fortresses forming an Armed Wall between Canada and the United States. We live at peace, and in a spirit of friendly relationship each with the other. We are an example for other nations to follow.

The American Market

The British Film producer is interested in securing an American Market for his pictures. He should be, there are over one hundred and twenty-five millions of people in the United States and they have been educated and promoted into going to Motion Picture Theatres for their Entertainment. The American Film Industry has given its public Metropolitan Stars, and Persian rugs upon which to tread. There has been nothing too good for the American Motion Picture Public; and the Public has returned the compliment by showering millions and millions upon the American Motion Picture Industry.

The American Exhibitor

The Showman of the United States is not interested in educating his patrons, it is his business to entertain, and he is interested solely in minding "his own business". He is anxious to hire, rent, exhibit pictures of entertainment regardless of where they are made. While it is quite true that the American-made picture has the advantage of an important theatre chain affiliation, or ownership, it is equally true that Quality Pictures will find theatres which will gladly play them, regardless of the fact that these theatres are owned, controlled, or in affiliation with Producing Units. Years ago, Sir Oswald Stoll attempted to secure a market for British Films by opening his own distributing agency in the United States. Today Gaumont-British has its own distributing agency. Korda has arranged an affiliation as an associate producer with United Artists. Gaumont-British and Korda will find the success which Sir Oswald did not find. Times have changed, British Films now have the quality to compete in a competitive market, there are a sufficient number to sustain the market interest and there is Finance.

Hollywood Friendly To British Pictures

During my recent visit to Hollywood, I found British Films presented at the theatres in Los Angeles. They were popular with the managers of the theatres and the public. The English Film Colony in Hollywood is a large one, the Canadian Settlement throughout Southern California is a noticeable one. The introduction of English stories and British players for American-made films have helped to create a market for British Films in America. The exchange of British and American Film stars, directors, the visits of British producers to Hollywood, and American producers to London, the increased interest of the American Film Industry in the booming British Film Industry have all played a conspicuous part of mutual benefit to American and British Film production.

Making Friends For England

A picture such as Metro-Goldwyn-Mayer's "David Copperfield", this company's forthcoming production, "A Tale of Two Cities"; Paramount's "Bengal Lancers"; United Artists, "Clive of India"; that never to be forgotten picture "Disraeli", and "The House of Rothschild", with George Arliss, a Warner Bros. production; Radio-RKO. "The Little Minister", "Little Women", not overlooking Metro's "The Barretts of Wimpole Street" with the Canadian-born Norma Shearer, with Charles Laughton, Fredric March, and other British-born players; that classic among pictures, Fox production, "Cavalcade", and now Reinhardt's production for Warner Bros. "Midsummer Night's Dream", and "Becky Sharp" in technicolor, another English story by RKO, all have helped to make friends around the world for England; and to publicize British Pictures, for strange as it may seem, the public which views an English story upon the screen listens to the English-speaking voices, observes the British background, and knows that the players are English, calls such a picture a British Picture regardless that it has been produced in the United States by an American producer.

"Amusement Tax Burdensome" Editorial Comment in Ontario Newspapers.